

Books in Review

Impact of War on Intelligent Men
Described in Swift-Moving NovelA TIME TO GO HOME
By William C. Fridley. (Dutton; \$3.)

Reviewed by Carter Brooke Jones

Another war novel? Yes, but far more than just that. "A Time to Go Home" deals with intelligent men, most of them junior officers, who know why they are in the war—civilians who wanted to do their part, but are as confused as any one else over the ambiguous precision, the orderly chaos of the Army. They are credible human beings, they are doing their best and they evoke sympathy as they plod their way into the middle of the unannounced, unexpected thrust of the Bulge.

This novel is commendably free from the propaganda of various kinds that lowered the literary value of our more ambitious war novels. The authors of these books, earnest young liberals, some of them farther to the left, were more concerned with anti-Semitism or racial hatred or black marketing in an army of democracy than in what the war meant to the average soldier. These writers used the novel as a vehicle for their indignation. But a good novel is a work of art, and if one happens also to point up some evil and even occasionally to bring about a reform, that is incidental to its literary excellence.

Swift, the two books are

entirely different. "A Time to Go Home" has something of the swift, nervous urge of Van Van Praag's little masterpiece of combat, "Day Without End." There is little actual fighting in Mr. Fridley's story. The company commanded by Capt. Carter and containing Lt. Stillman and Potnik and Corp. Vincente—these are the chief characters—arrives in France months after D day. Our armies are spread before the German West wall. The division to which the company belongs is sent to relieve another on what is supposed to be a quiet front. Just as the men take over the enemy offensive explodes. The new division is cut to pieces. Remnants of it retreat.

Lt. Potnik, the fat supply officer,

Child of Divorce Acquires Two
Stepparents, but Belongs to NobodyNOBODY'S CHILD
By Phyllis Hambleton. (Rinehart; \$3.)

This English novel is the story of Jake (short for Jacqueline) Parry, 11-year-old victim of a divorce.

The little girl not only had her parents in separate places, dividing and striving for her custody, but she acquired both a stepmother and a stepfather in a short time. Small wonder she was pulled apart emotionally.

Jake's father was a stable, honorable man. He was shocked when his wife Dora casually informed him she was leaving him to marry a song writer with Hollywood connections. Dora gave her husband "grounds," also casually, and he got the divorce. He also got custody of Jake, with the understanding that the child should spend the summer holidays with her mother. The father, an architect, moved to a town in the

South for a more promising position. Jake acquired a teacher she liked immensely. The father also liked the teacher, well enough to marry her. It was one thing Jake found, to have Rachel as a teacher, quite another to have her for stepmother. And when Rachel told Jake another child was coming, the little girl felt she was not wanted. Neither were her holidays with her mother and her flashy stepfather entirely satisfactory. And when the mother kidnapped Jake a couple of times and there were terrifying court proceedings, the bottom fell out of the child's world.

Miss Hambleton has drawn Jake with sympathy and perception. The other characters are clear enough. The first part of the book moves slowly, with a surfeit of homespun detail, but the last part makes up for it with a swift-flowing series of dramatic events. On the whole, the novel is a judicious appraisal of a typical result of parental selfishness.

Pruden Calls for
Men and Women to
Interpret GospelINTERPRETERS NEEDED
By Edward Hughes Pruden, D. D.
(Judson Press; \$2.)

The Rev. Dr. Pruden is pastor of Washington's First Baptist Church and a recent president of the American Baptist Convention. The interpreters for whom he calls in these 11 thoughtful sermons are men and women of Christian understanding who may help close some of the rifts which divide races, nations and sects. Dr. Pruden states the traditional position of Baptists in the changing world. "It is a matter of historic record," he points out, "that in 1611 Baptists made the first declaration in the English language in support of complete religious liberty." Baptists, he says, "give the individual believer that liberty of choice and decision which is a recognition of his rights and privileges as a sacred person and a competent being." He explains without heat or rancor why he does not feel that Baptists can accept the invitation of the Pope for all Christians "to return to the Catholic church." In another address, however, he has some sharp things to say about Catholicism as an organization.

For the most part, though, these sermons are free from narrow sectarianism and dogmatic controversy. The spiritual is paramount in Dr. Pruden's outlook. His appeals are scholarly and yet simply and often beautifully expressed.

—CARTER BROOKE JONES.

WILLIAM C. FRIDLEY,
Author of "A Time to Go Home."J. D. SALINGER,
Author of "The Catcher in the Rye."Story of Adolescent Steers Away
From Mawkish Into Something New

THE CATCHER IN THE RYE

By J. D. Salinger. (Little, Brown & Co.; \$3.)

Reviewed by Mary McGoroy

Novels about adolescents can be very facetious, like "Seventeen," or very excruciating, like the dozen or so that come out every year about sensitive minds quivering on the threshold of maturity. "The Catcher in the Rye," which is both funny and painful, is still not like any other fiction about teen-agers you ever read. It's an inside story, the autobiography of an over-age problem child who

Holden Caulfield is our hero's name. He's 6 feet 2½ inches tall, has a lot of gray hair, hates movies and is a terrific liar. His nature hasn't jelled yet. He is wildly intolerant of Hollywood, even though his brother D. B. is there, of "corny, boring things" and "phony, boring guys." He mourns for his dead brother Allie who had poetry written all over his fielder's mitt so he would have something to do while he was out in the field with nobody at bat. One of the few people he completely approves of is his sister Phoebe, aged 10, "who knows exactly what the hell you are talking about."

Holden does not have the economic problems of a Studs Lonigan. His old man is very well heeled, he tells us, and he has "this grandmother that's quite lavish with her dough." Sex isn't his trouble either. It is a subject of which he has much lore but no experience. Women of all ages disturb him though because, he admits, "every time they do something pretty, even if they're sort of stupid, you fall half in love with them, and then you never know where the hell you are." Men, especially the overly friendly type, bother him much more.

Still the cares of the world bow down Holden. He has been kicked out of three expensive private schools of the kind that advertise in the slick magazines. "Since 1888 we have been molding boys into splendid, clear-thinking young men." This is something they have notably failed to do in Holden's case.

So he takes off AWOL and spends three days on the town in Manhattan. He has a ghastly encounter with a pimp and a

Short Stories Hit
Affirmative NoteTHE BEST AMERICAN SHORT
STORIES OF 1951Edited by Martha Foley.
(Houghton, Mifflin Co.; \$3.75.)

Martha Foley launches this year's collection of best short stories in the best possible way. That is, she quotes a major portion of the superb statement of faith in mankind that constituted William Faulkner's Nobel Prize speech. She goes on to make the point that more and more short-story writers of today—chastened by depression and war—are concerned with what Faulkner calls "old verities and truths of the heart."

Not that all is sweetness and light in these pages. Tennessee Williams, Shirley Jackson, Jean Stafford and several kindred souls are on hand to insure that the sinister and psychopathic are adequately represented. It is true, though, that the affirmative note is struck more often than usual. A fairly typical story is "Flight into Darkness," by Roger Angell, which describes a man thankfully seeking comfort in the everyday pleasures of family life after being exposed to the A-bomb jitters of Washington.

Other characteristics that emerge from the volume are a preoccupation with old people—especially old maids, unwanted mothers and outdated workers—rather than with children, fewer regional stories and stories with fairly large casts.

The New Yorker has more entries than any other magazine. Only one "popular" magazine is represented. Miss Foley thinks they have gotten out of step due to their heavy reliance on "reader surveys" and their frantic search for the lowest common denominator.

—MARY MCGOROY.

prostitute and a disastrous date with a snobbish girl he knows. He has a delightful conversation with two nuns and he discusses "Romeo and Juliet" with them, although he feels that this is not just exactly appropriate. He also has a rendezvous with his sister Phoebe. He is too young to drink and too old to cry, but he indulges in both alcohol and tears during his tour.

"The Catcher in the Rye" is vastly entertaining, if a bit raw and explicit at times, like its hero. By having Holden tell the story in his own wonderful idiom, Mr. Salinger steers clear of mawkishness and solemnity which so frequently afflict novels of boys whom readers would like to meet in 10 years' time. Holden is pitiful and absurd. In fact, the whole book is so much on the level that I don't think anybody will need to write another novel about adolescence for some time to come.

Inventor of Metal
Plane Tells StorySO AWAY I WENT
By William Bushnell Stout.
(Bobbs-Merrill; \$4.)

Reviewed by Harry Lever

This is Bill Stout's way of telling of his role in bringing aviation, with its metal planes and streamlining, up-to-date.

This pioneer devised a way of automatically setting off his alarm clock when he was young; founded the model airplane movement before the Wright brothers even flew; designed the first thick-winged airplane; built the first all-metal airplane and the famous Ford Tri-Motor; laid out the first commercial airline; designed the Sky Car, an airplane for family use with a tricycle landing gear; and designed the prototype of all streamlined trains.

He also, in his busy life, built the Scarab, a rear-engine, streamlined automobile, whose 1932 design is still far ahead of standard 1951 models; and designed the first streamlined rear-engine bus, and a trailer that can be converted into a house within a few minutes. And when you go to the average theater, you may be sitting in one of Mr. Stout's specially designed "push-back" theater seats.

Bill Stout's career started when he designed unusual toys for magazine and newspaper features while he was working his way through school. He knew all the great names in aviation, rode in a plane powered by the first Liberty engines and worked in close cooperation with Henry Ford, whose money and interest considerably furthered flying toward the point it has reached today.

Mr. Stout's fight to get investors at \$1,000 each—and they included names now famous in America's industrial history—is a feat in itself. A well-written and interesting book.

How Reds Came to
Shanghai DetailedPROFILE OF RED CHINA
By Lynn and Amos Landman.
(Simon & Schuster; \$3.)

The Landmans, American correspondents who traveled widely in Nationalist China, here describe the Communist regime as they saw Shanghai in the year after its "liberation." Particularly interesting are their chapters on what the Red officials did to halt inflation in the ruined economy of the once-great port city, and how they set about making converts of Chinese of all classes who could aid their cause.

—BELMONT PARIES.

Newspaperwoman
In Moving Account
Of Her ConversionI HAD TO KNOW
By Gladys Baker. (D. Appleton-Century; \$3.)

For Gladys Baker, a Southern-born foreign correspondent, the "road to Damascus" was long and hard. Neither by nature nor environment a religious person, she was nevertheless haunted from childhood by "an inexpressible yearning for spiritual certainties."

Throughout her long newspaper experience—her specialty was cutting world-figures down to size—she got many answers to her questions about the infinite. G. B. S. told her immortality was a nightmare. Bertrand Russell thought earthly happiness could be brought closer through free love. G. K. Chesterton, the famed convert, impressed her with his spiritual security, but she did not think of investigating the church which had brought it to him. She tried spiritualism, modern psychology, and a return to her inherited Episcopalianism.

The search was intensified when, after her marriage, she was laid low with a vicious and rare blood disease which completely immobilized her. Through a series of "linked circumstances" she met the then Msgr. Sheen, the foremost convert of this generation. From then on, after one false start and a penultimate panicking, due in part to the "witching hostility" of her friends, the way was made clear to her.

Miss Baker, whose prose is merely journalistic, has nevertheless written a sincere and moving book which gives not only a warmly admiring picture of the character and ethos of the eminent Father Sheen, but also an unconscious self-portrait of an extremely gallant woman who faced physical disabilities and spiritual tangles with an admirable lack of self-pity.

—MARY MCGOROY.

Crime

By Miriam Ottenberg.

The Great Mail Robbery. By Clarence Buddington Kelland. (Harper & Bros.; \$2.75.)

The impossible was happening. Parcels were disappearing from the parcel post. Just to make it more impossible, the thefts all involved duly mailed merchandise from the same store. By a series of coincidences only Kelland could get away with Postal Inspector Will Scarlet stumbles on the gang sinister enough to have done the deed. The problems: To find out how the thefts were accomplished and to catch the gang in action. Uncovering the modus operandi gives Kelland a chance to take his readers on a conducted tour of the post office production line. Nabbing the gang assures the usual slick climax to a Kelland yarn.

The Green Plaid Prints. By Margaret Scherf. (Doubleday & Co., Inc.; \$2.50.)

Emily and Henry, the hilarious decorators of "The Gun in Daniel Webster's Bust," preside somewhat less humorously over this improbable anecdote about an English family that decides abruptly to fly to America. The papa of the family gives Emily a pair of green plaid pants that once may have belonged to Bonnie Prince Charlie. The pants figure importantly in the subsequent murder, mayhem, smuggling and pants-stealing.

Lament for the Bride. By Helen Reilly. (Random House; \$2.50.)

Victorian melodrama gets only a slight dressing-up in these harrowing adventures of the pure heroine who marries the wicked capitalist because she thinks her true love has deserted her, only he's really tied to his crippled fiancée. Then the husband enslaves his bride by telling her the man she loves took a potshot at him and if she tries to leave, the husband will turn the true love over to the police. This is billed as an Inspector McKee mystery but the inspector doesn't get much chance to inspect what with all the romantic shenanigans detouring the plot.

Bird of Prey, by Victor Canning. (M. S. Mill Co., Inc., and William Morrow & Co.)

Edward Mercer's assignment called for him to locate one Uccello to reward the missing man for a wartime act of heroism. Mercer could have gone back to Paris with sound evidence of Uccello's death but for the uncomfortable conviction that too many people were eager to get him out of Venice. There was the disappearance of a man with information to sell, a proffered bribe and the lady who pleaded with him to take the next train. While the adventure story with its overtones of political intrigue predominates, the author also makes a stab at picturing the psychological rehabilitation of a somewhat shabby agent.

New Books

FICTION

READ 'EM AND LAUGH. By E. I. Johnson. (Exposition Press.) Humorous poems for clowns and parties. \$2.50.

MANOWEN. By Esther Pinner Boucher. (Doubleday & Co.) A romantic novel of the 1370 era. \$2.

THE STORY OF A MAN WHO BUILT A CITY. By Albert G. (Appleton-Century-Crofts.) The story of a man who built a city for the woman he loved and a dynasty for his son. \$2.

NONFICTION

BRITISH AND AMERICAN ENGLISH SINCE 1900. By Eric Partridge and John W. Clark. (Philosophical Library.)

THE CRISIS IN HUMAN AFFAIRS. By J. G. Bennett. (Hermes House.) A scientific call for a new attitude toward ourselves based on Western science and Eastern thought. \$2.75.

THE WRIGHT BROTHERS. By Fred C. Kelly. (Farrar, Straus and Young.) A new and revised edition of the well known biography of Wilbur and Orville Wright, which has been out of print for a number of years. \$2.

JUVENILES

ALBERT'S ZOO. BUNNY WALT DISNEY'S GOLDEN PAPER DOLLS. WALT DISNEY'S GOLDEN PAPER DOLLS. THE GARDEN OF LIVING FLOWERS. (Globe Book Co.) \$2.50 each.

THE STORY OF THE WRIGHT BROTHERS. By Howard Pecham. (Bobbs-Merrill.) Biography of Wilbur and Orville Wright as a child. \$1.75.

Art

Pennell Collection
Acquires New Prints
For Library Show

By Florence S. Berryman

Nearly 50 prints have been added to the J. and E. R. Pennell collection from the ninth national exhibition of prints which will be on view at the Library of Congress only two more weeks. The Library has purchased 44 from the current display and the Pennell Fund Committee had previously purchased five which are also a part of the show. This is approximately 22 per cent of the total of 224 prints, and it represented a real opportunity for the artists whose prints were accepted for the exhibition.

It is interesting to check one's choices with those of officials, although degree of agreement does not necessarily have clear-cut significance. A number of factors are involved as in the present instance. Technical competence is high in the show, and the Library passed up many fine prints, their artists already having their works represented in the Pennell collection.

At any rate, of the 24 prints I mentioned in the review on May 6, 11 are among the new purchases. These include Meltzer's "Noah," reproduced that Sunday; Washington area artists' works: Herb Fichter's "Old Georgetown" from June 17, Margaret Kumm's "Quartet," Jack Perlmutter's "Dark Before Dawn" and Prentiss Taylor's "Woman of the Club Carnival." Lettiero Calapal's dramatic "Eril King," Juliette Fraser's arresting "Animal Act," Marlon Greenwood's appealing child at a window, Fletcher Martin's action-filled "High, Wide and Handsome," Clare Romano's child-like "Toy Tree" and Janet Turner's effective "Pelicans."

Of the remaining 38 purchases, there are about three times as many conservative as modern prints, a couple of surrealist items and three or four satirical and fantastic works.

Exceptional in beauty of subject and mastery of medium are several landscapes, "Winter Morning," by James D. Havens; J. J. Lankes' "After Apple Picking" and Warren Mack's "Trade Winds, San Juan," all woodcuts or wood engravings, and Thomas Nason's copper engraving, "Black Hall River."

Prints in color, the large number of which distinguishes the exhibition as a whole, are well represented among the purchases. In addition to the Turner and Romano mentioned above, the Library has acquired William Abrams' modern simplified woodcut, "Maine"; Theresa Bernstein's "Fisherman's Harbor," a drypoint and monotype with the effect of a gouache; Howard Bradford's stylized serigraph, "Birds by a Beach"; "Hawallan Drummer," lithograph by Jean Charlot, which appears to be a descendant of the Mayan sculpture which has influenced so much of his work; Eleanor Coen's lithograph of children playing in the "Snow," on a city lot; Richard Bartlett's serigraph, "Rue Durantin," a typical French street; Fritz Eichenberg's monotype, the sinister "Witches Cat" (and fearless mouse) and "Carli Schurz Park," color linocut by Woldeamar Neufeld.

Alfred Bendiner, caricaturist who had a one-man show here last season at the American Institute of Architects' gallery, has a lithograph "Paris," in a humorous manner; Jack Bookbinder's lithograph, "The Spiritual," a head of a boy with a mouth organ, has character and appeal. "Roof Top," a wood engraving by W. L. Choi, is interesting because of its admirable handling of textures, which also distinguishes William Libby's lithograph "Off the Main-Line." Clare Leighton's wood engraving, "Ship Building," is superb in composition.

Visitors to the exhibition can identify easily these and other recent acquisitions, as all are marked by small blue labels in the lower right-hand corners.

Cross Retrospective

The Phillips Gallery has opened a retrospective exhibition of

Current Exhibitions

NATIONAL GALLERY OF ART. Constitution Avenue and Sixth Street—Paintings and sculpture by masters. Guibentian collection of Egyptian paintings and sculpture. Paintings and sculpture by masters. By Kress Foundation, 1945-1951. American paintings from the collection, through August.

NATIONAL MUSEUM. National Collection of Art. Constitution Avenue and Tenth Street. Division of Art. Paintings and sculpture. Smithsonian Building, Division of Graphic Arts. Tenth Street and Constitution Avenue. Paintings by Herb Fichter, ends today.

FREE GALLERY OF ART. Twelfth Street and Jefferson Drive—Oriental and European art. Paintings and sculpture by Whistler and other artists. Changing exhibits. Devine centennial exhibition, through July.

AMERICAN INSTITUTE OF ARCHITECTS. 1741 New York Avenue N.W.—Joint exhibition by Artists' Guild and Washington Sculptors' Group.

SILVER SPRING ART GALLERY. 9210 Flower Avenue, Silver Spring—Summer exhibition. Paintings and sculpture.

INSTITUTE OF CONTEMPORARY ARTS. 1322 New York Avenue N.W.—Exhibition by students.

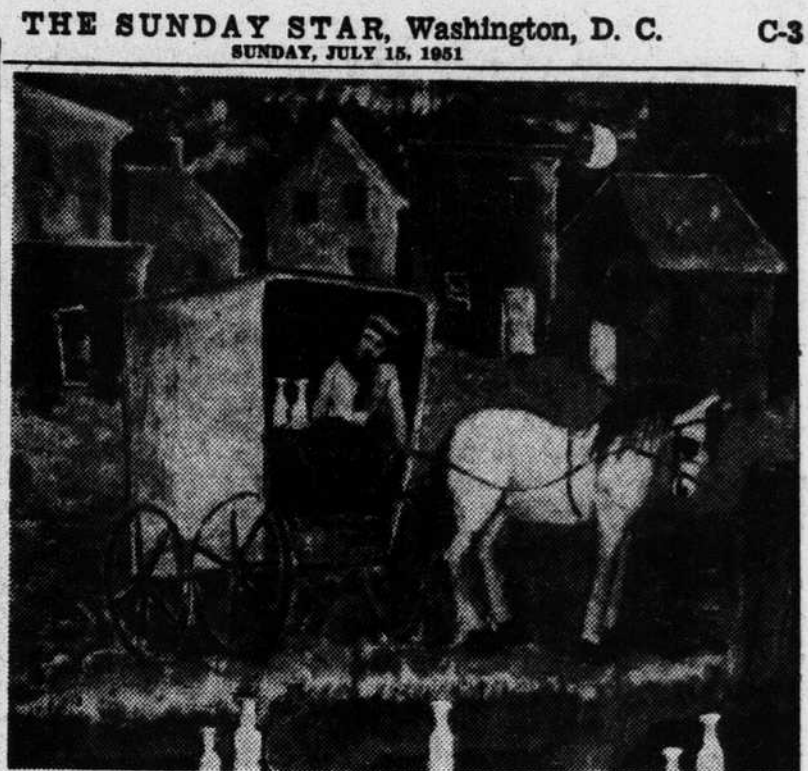
TRUSTON-DECATUR N.W. MUSEUM. 1741 New York Avenue N.W.—Naval Aviation to September.

BARNETT ADEN GALLERY. 137 Randolph place N.W.—Summer group exhibition.

PAN-AMERICAN UNION. Seventeenth Street and Constitution Avenue N.W.—Exhibition of photographs.

THE GEORGETOWN GALLERY. 3224 Pennsylvania Avenue N.W.—Summer group show.

COLONY RESTAURANT. 1737 De Mille Avenue N.W.—Exhibition by students of James Cupoli.



"The Milkman," by Bernice Cross, in the retrospective exhibition of her paintings at the Phillips Gallery, drawn from its permanent collection.

paintings by Bernice Cross, all drawn from its own collections. The 28 paintings hung in galleries D and E, will remain through the summer.

It is an interesting and varied display, showing the artist's development from the late 1930s to the present. One regrets that the paintings are not dated. Dates probably mean little to artists who so often omit them, but they would be helpful to visitors, endeavoring to study Miss Cross' transition from one kind of experiment to another.

But from the outset she has had imagination and a unique way of embodying it, a sense of humor, a feeling for design, an interest in new ideas. As the years have passed, her design has grown stronger, and her color more subtle. She has been influenced briefly by a number of artists, judging from the evidence here, but she is at her best when she is "herself," and not self-consciously imitative.

Hence there have been good things in each period of her work. Her "Interior," with three young women, done about 12 years ago, is different from anything else on view. Several naturalistic, somewhat simplified paintings of flowers, are admirable. Recent still life paintings, particularly one of a fish, keys and other commonplace objects, with a sophisticated color scheme, arrest the attention. Her large portrait of an ancestor, acquired by the gallery about a year ago, is a strong piece of art.

There is real charm in earlier paintings, such as "The Milkman," done in the late '30s or early '40s. It looks like a memory from childhood, and fills the beholder with nostalgic peace. Many people over 30 undoubtedly remember lying in bed and listening to the klop, klop of the milkman's horse, and the rattle of bottles in the early hours of the morning, when the moon was setting, and houses were silent and streets deserted, as in a dream.

For several years Miss Cross has been having an annual solo exhibition in New York City. It will be interesting to watch her future production. One hopes that she will continue occasionally to put into youthful symbols, dreams and memories common to us all.

Going to Brazil

American paintings, sculpture and graphic arts will be shown next October through December in Brazil, at the first biennial exhibition to be held in Sao Paulo. The Museu de Arte Moderna there and the Museum of Modern Art, New York City, signed an agreement last winter, in furtherance of which the latter will assemble a selection for the United States, to be shipped next month.

The impending international is designed to offer a comprehensive review of the most significant tendencies of modern art in all countries. It will be composed of works especially selected from each country, and in addition, works sent by individual artists who may wish to submit. The biennial is offering many generous purchase prizes, some as high as \$5,500.

Lists of regulations are being distributed to museums throughout the United States, where interested artists may consult them. Artists who submit as individuals, will have to pay transportation and insurance to and from Sao

Paulo. This would appear to involve considerable expense for a very long shot, with all advantages on the side of the artists officially invited by the Museum of Modern Art.

The museum has just announced the names of 32 painters, 16 sculptors and 10 printmakers, by whom it will send a total of approximately 130 works. Thirty-one are American-born, 19 foreign-born; the origins of the eight others I do not know. The foreign-born whose careers are actually American, are very properly included; but a number, Max Ernst, Yves Tanguy and Jacques Lipchitz, for example, although they have been here for some years, and have had considerable influence, do not impress me as legitimate inclusions.

With less than 60 artists in three fields to represent us, it seems as though there is a sufficient number of authentically American painters, etc., to preclude falling back on artists, however distinguished their international reputations, who grew up and made their names in Germany, France and elsewhere.

TWO LEGENDS: Oedipus and Theseus. By Andre Gide. Translated by John Russell. (Alfred A. Knopf, Inc., New York; \$3.)

Two recastings of classic legends by Andre Gide. Fragile musings on old themes, they reveal Gide as perhaps the greatest escapist of them all.

—H. T.

CERAMIC GLASSES
SUMMER SESSIONS
Every Monday, 7 to 9 P.M.
ONE STOP SHOP
For Artists and Craftsmen
Arts & Crafts
SUPPLY CO., INC.
934 N. Y. Ave. N.W. ST. 2821

DEK-ALL
A special paint for glass, metal, plastics and china. Just apply and fire in your kitchen oven. Will not chip or peel. No kiln needed.
\$2 and \$3 complete set
We Furnish Everything But the Talent
MUTH
710 13th St. N.W. ST. 6332
Quality Since 1865

Art
Materials for Students and Professionals!
See our wide selection of Oil Color sets, Water Color sets, Pastels, Pencils, Brushes, Frames and Tempera Colors also Papers.
DYER BROS., INC.
734 13th Street N.W. District 1130

THE FINEST ART SUPPLIES

Stott
1310 New York Ave., N.W.
Five Convenient Locations Consult Your Yellow Pages Book
Phone 481
NA. 4181

THE STOCKETT-FISKE CO.
Whether you are a professional or an amateur, we can furnish the very finest art supplies for your every need. See our complete line of fine art materials.

OFFICE SUPPLIES SINCE 1886

Georgetown
The country's largest bookstore
1201 Wisconsin Avenue, N.W. AD. 8100
ERNEST HEMINGWAY'S CELEBRATED NOVEL
HELEN HAYES COOPER
FAREWELL TO ARMS
LAST 3 DAYS!

The Sunday Star											
WEEKLY BOOK SURVEY											
The Sunday Star has arranged with some of the leading booksellers of Washington and suburban areas to report each week the books which sell best, as a guide to what Washington is reading.											
This report for the week ending July 11											
FICTION											
"From Here to Eternity," James Jones	★	★	★	★	★	★	★	★	★	★	11
"The Caine Mutiny," Herman Wouk	★	★	★	★	★	★	★	★	★	★	7
"The Troubled Air," Irwin Shaw	★	★	★	★	★	★	★	★	★	★	7
"Proud New Flags," Van Wyck Mason	★	★	★	★	★	★	★	★	★	★	6
"Return to Paradise," James Michener	★	★	★	★	★	★	★	★	★	★	5
"A Woman Called Fancy," Frank Yerby	★	★	★	★	★	★	★	★	★	★	4
NON-FICTION											
"A Soldier's Story," Omar N. Bradley	★	★	★	★	★	★	★	★	★	★	9
"The Sea Around Us," Rachel L. Carson	★	★	★	★	★	★	★	★	★	★	7
"Kon-Tiki," Thor Heyerdahl	★	★	★	★	★	★	★	★	★	★	7
"A King's Story," The Duke of Windsor	★	★	★	★	★	★	★	★	★	★	7
"Washington Confidential," Jack Lait and Lee Mortimer	★	★	★	★	★	★	★	★	★	★	7
"Total Empire," Edmund A. Walsh, S.J.	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★	★	7
	★	★	★	★	★	★	★	★	★		